**The Novel**

**Prose**

Prose is the most typical form of language and it is derived from the Latin word *prosa* which literally means 'straight-forward.' It is like talking to someone in a straight- forward manner and not in a sing-song or poetic way. Prose is made up of complete sentences which constitute paragraphs in a narrative form. Samuel Taylor Coleridge insists in his definition of prose and poetry that; “prose is —words in their best order; poetry,—the best words in their best order.” Even in everyday speech, we arrange words in a proper way for the presentation to make sense in the language of communication. In writing therefore, anything that is not presented in verse is presented in prose.

**Fiction**

Fiction is derived from the Latin word *fictum* which means “created”. Fiction is a term used to denote anything, mainly stories or accounts that are not real. Can you recall the fairy tale or other stories that your mother or grandmother used to tell you about animals, monsters, or even human beings that existed in faraway countries or in the primordial times. These are fictional narratives. Fiction is therefore any form of narrative which deals, in part or in whole, with events that are not factual, but rather, are imaginary and invented by its author. Apart from the general meaning of fiction as non-factual accounts, it is also used to denote a major branch of literature especially the novel and also drama/ other theatrical presentations in the cinematic and musical mode. The important factor here is that the story or presentation is not factual or real.

**The Concept of Fiction**

**“Fiction is like a spider's web, attached ever so lightly perhaps, but still attached to life at all four corners.” Virginia Woolf**

**“Fiction is not a dream. Nor is it guess work. It is imagining based on facts.” Margaret Banning**

**Prose Fiction**

What then is prose fiction? It is fictional work that is presented in a narrative form. Fiction and narrative are words that distinguish prose fiction from any other form of narrative or fictional work. For instance, drama is fiction but it is presented in dialogue and not narrative. Prose fiction as a literary genre is made up of the short story, the novella and the novel. Prose fiction tells a story and the fact that the story is not factual distinguishes it from history. Prose fiction is an artistic work that ―has a personal narrative, a hero to identify with fictional inventions, style, and suspense – in short anything that might be handled with the rather personal ventures of creativity and artistic freedom It may exaggerate or distort facts or the story may be completely an invention of the writer. It depends on the style of the writer and or what the writer wants to achieve. The story in prose fiction is invented by the writer but is presented in a realistic manner. Prose fiction treats essentially personal subject matter which is open to various interpretations by the reader. What we read in prose fiction are events, incidents, and experiences that affect human beings. It relays human experience from the writer‘s imagination.

In prose fiction, the author tells a story by dramatizing human conditions and human relationships. In doing this he/she uses characters to live out the experiences presented in the work as they engage in certain actions and involve themselves in series of events and incidents which are arranged in a particular sequence. This is plot. A story that is well arranged is presented in an artistically satisfying manner. Plot is one of the elements of prose fiction. Other elements are theme, subject matter, characterization, setting, point of view and language. An author who deploys these elements effectively will produce an effective work.

The earliest form literary presentation was in verse but as time went on there was a shift from verse to prose and tnis dates from the early 13th century. Prose fiction in the contemporary period is expected to serve the same purpose. The has become the dominant from of prose fictio followed by the short story.

**Summary**

Prose fiction is a combination of two distinct words, “prose” and “fiction”. The former means

a presentation of spoken or written words in a narrative manner while the latter means a nonrealistic account. Prose fiction is therefore an imaginary work that is presented in a narrative form. It is a literary genre that presents human experience to educate and entertain the readers. It tells a story that deals with cultural, social and political issues in the world but the characters are not real (known) human beings but bear human traits and dispositions. Although the story in prose fiction is fictitious, it contains identifiable characters, locations and incidents and these add to make the story that is presented as realistic as possible. Prose fiction is different from history which is a documentation of past realistic events.

**The Novel**

**“Why do we read fiction? The answer is simple. We read it because we like it. And we like it because fiction, as an image of life, stimulates and gratifies our interest in life.” Robert Penn Warren**

A novel like any work of fiction is not a real-life account but the product of an author’s imagination. As such, stories can be written on a wide range of subject. A novel presents enough lifelike qualities to help us better understand ourselves and our world. Always, a story presents us with a world of the author’s imagination. The author artfully combines people, places, events and ideas to create a unique, fictional world. in putting these parts together to form a story, the author always has at least one important purpose in mind: to illustrate a truth a generation about life.

**Definitions**

* The Oxford Twentieth Century Dictionary defines the novel as fictional prose narrative or tale presenting the picture of real life, especially the emotional crises in the life history of the men and women portrayed.
* In Dictionary of Literary Terms, the novel is defined as “a fictitious prose narrative of considerable length, portraying characters, actions, or scenes representative of real life in a plot of more or less intricacy.”
* Ii is a long narrative in literary prose that has its historical roots both in the medieval and early modern romance and in the tradition of the novella.
* The present generic term “novel” is coined from the Italian word novella which means ‘a compact prose tale of somewhat longer length than the short story.”
* In many European countries,, the novel is known as roman which means new or a line to the early romance. The medium of communication for the novel and other types of prose fiction is print and paper which accelerated the evaluation and spread of this literary genre.
* The novel is a humanist development that looks at the complexities of life as lived in the everyday and does it through telling a story.
* A novel is simply a fictional story that is told in narrative form and that is book length.
* Novel is an invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group a persons in a specific setting. Within its broad framework, the genre of the novel has encompassed an extensive range of type and style: picaresque, epistolary, Gothic, romantic, Realist, realist, historical to name only some of the more important ones.

**NB:** The novel is the last to evolve and the hardest to define.

**Origen:**

The origin of prose fiction as a literary genre is traced to the ancient world of the Mediterranean basin and the period…roughly 800 B.C. – A. D 400. In this place and time the intellectual and religious foundations of modern Western outlook were laid. The literature of that world …, which is still the background of our institutions, attitudes, and thought, was written in three languages – Hebrew, Greek, and Latin. The people who created these languages lived separately with their independent civilization but the ―…development of the Mediterranean area into one economic and political unit brought them into contact with one another and produced a fusion of their typical attitudes …of Western thought reflected in these early writings.

A novel (from French nouvelle Italian "novella", "new") is an extended, generally fictional narrative in prose. Until the eighteenth century, the word referred specifically to short fictions of love and intrigue as opposed to romances, which were epic-length works about love and adventure. During the 18th century the novel adopted features of the old romance and became one of the major literary genres. The dominant genre in world literature, the novel is a relatively young form of imaginative writing. Only about 250 year old in England and embattled from the start its rise to pre-eminence has been striking.

After sparse beginning in 17th century England (1st half of 18th century in England), novel grew exponentially in production by the 18th century and in the 19th century become the primary form of popular entertainment. The term novel refers back to the production of short stories that remained part of a European oral culture of storytelling in form of fairy tales, jokes, little funny stories designed to make a point in a conversation. The origin of the novel is usually traced to these early writings. Also, the European tradition of the novel as the genre of extended prose fiction is rooted in the tradition of medieval “romances” there are many types of novel but we will illustrate with the major ones.

The first recognized novel in England is Robinson Crouse (1719) by Daniel Deofe. Novels exist throughout the world and have existed since it first become possible to print and distribute them.

 **Development of the novel**

The development of prose fiction as a genre in Europe emerged with the availability of paper which gave writer the opportunity to document and circulate their composition which contained entertaining exploration of subject matter that concern an individual.

* Arose from traditions of Chinese storytelling
* Written in commoner’s language
* Divided into chapters at point where storytellers would have stopped to collect money
* Classics of Chinese literature:
* Water Margin, 16th c. historical outlaws
* Romance of Three Kingdoms, 16th c.- historical novel
* Monkey: Journey to the West, 16th-17th c.

**Rise of the novel**

The rise of the novel, 1957, easily merge here into self-conscious fictiveness, constituents of the novel ever since. The rise of the novel was undoubtedly the most important literary event of the 18th century. Before that time there were plenty of forms that might be described as novels, but they certainly did not present a picture of real life. Previous literary forms were in fact generally based on past history, mythology and fable, whereas the novel’s primary criterion was truth to individual experience.

**Industrial Revolution**

* Mid-18th Century England
* Growth of cites due to industry
* Ideas and goods are exchanged
* New “middle class’ is created from industry

These social and ecomomical changes occurred as a result of the industrial Revolution. the colonuization of the Americas gave Enngland an abundance of raw materials, which led to the creation of a merchant class, memebers of which sought their success in the profit made from trading goods. Further, a series of technological changes, such as new machinery, defined what we now call the Industrial Revolution. With it come the growth of cites and change in the entire social, political and economic structure in England. From the creation of industry, a new social and economic class of people emerged the middle class. They gained their wealth through the ownership of factories and the institutions that supported them. Consider the fact that before the novel, people primarily read plays, poetry, essays and canonical church texts. With the development of the novel the longest form of prose writing the new middle class found themselves with the required education, wealth and time to enjoy this new form of entertainment. Because there were larger numbers of literate people who had money to spend on books members of the emerging middle class a new market was created in which the novel was able to thrive.

**NB:** Two important philosophers influenced the rise of the novel, R. Descartes and J. Locke.

**The novel development in England for two reasons**: A. Expansion of the reading public

 B. Success of circulating libraries

History of the novel

Oral telling of myths, history, and stories

Written storytelling in the form of the epic



Written prose fiction concerned with adventure known as the romance. (The French word for the novel is roman)



Written prose fiction concerned with reality or actual life. (The English word for new is novel) 1700s

**The Quality of the Novel**

**The novel has four unique qualities that set it apart from other types of prose.**

1. **The first quality of a novel is its length.** Although there are no define rules on the subject of length, it is generally agreed among writers and publishers that the length of the narrative must be 100 pages or more. If it is less than that, it is usually referred to as a novella, such as Ernest Hemingway’s The Old Man and the Sea and George Orwell’s Animal Farm.
2. **The second quality of a novel is its emphasis on the character of characters in the story**. Unlike the short story, the length of a novel allows the author to give the reader a much fuller description of the characters and to introduce more than one conflict. Therefore, the reader can better understand the character’s s motives for action or inaction, relationships with other, and their own person personal feelings, dreams and fears.
3. **The third quality of a novel is its ability to include more than one them, conflict, point of view and plot.** The novel’s length allows the author to explore various themes. By providing different points of view and creating a plot and subplots with more than one major conflict, the author can further develop his or her characters so that they seem to be real people with real problems.
4. T**he fourth quality of a novel is the complexity of plot**. Unlike the short story, a novel will often have more than one major conflict within the plot. Often the author is interested in developing a plot in which the main goal for the character to better understand his/her own humanity or place in society. It is just this type of complexity and humanity that defines a text as a novel.

**Summary**

**The novel is distinctive because it**

* Provides an inexpensive, portable form of entertainment;
* Contains multiple interwoven plots and subplots, numerous character, several themes, sometimes multiple narrators;
* Has “true to life” realism and believability (verisimilitude)
* Is something distinguished from the romance because it gives a real, not imaginary, picture of life, and creates its own complex world in which characters and plots operate in a specific time and peace;
* Contains many form for studying an individual’s life in a context and over and extended period of time;
* As a genre encompasses many different types of novels.

Novel Compared to the Short Story

**NB:** The novelette or novella is similar to the short story in that it centers on character or an event, but the extended length allows the author to revel the character in depth found only in the novel.

 Novel Short Story

* 50,000 . 5,000 words or less
* Many character . Few or one character
* Complex story . Focuses on one event

Deeper understanding of life or individual Better understand of an event or character

The above comparison may make it easier to see the differences between the two common forms of storytelling the novel and the short story. Because novels are lengthier than short stories, novels feature additional characters, more complex plots and deeper exploration of life or characters within the text. The short story, in contrast, focuses on one character, one major conflict or event and provides a simple understanding of the main character or event instead of the: bigger picture: of the man’s place in society, multi-faceted characters or an extended period of time in characters live.

**The Different between Story and Plot**

Story is the chronological sequence of event and plot is the cause and logical structure which connects events. These definitions need some further clarification:

A story is only a story if at least one event takes place that is something changes from state A to state B.

Forster’s examples to illustrate the different the different between story and plot are:

* The king died and then the queen died. (story)
* The king died and then the queen died of grief. (plot)

There are five basic elements to any narrative. The novel is no different from the short story in this respect. Plot, character, setting, point of view and theme are all essential to creating a good novel.

1. **Plot**
* A plot is a serious linked event concerning a character who urgently wants something important that won’t easy to get. The events should reach a satisfactory conclusion.
* Plot, or storyline, is often listed as one of the fundamental elements of fiction.
* It is the rendering and ordering of the events and action of a story. Usually, plot has a beginning, middle, and an ending.
* Plot starts with each other or with an outside force. As the story progress, the conflicts deepen, intensify and are heightened and lead to a complication of action ad it raises to a climax and movies down to a resolution.
* A plot is about the element s of a story that go into making it better. In short, the plot is what happened in the story.

**The Difference between Plot and Theme**

“if you sometimes confuse plot with theme, keep the two elements separate by thinking of them as what the story is about, and plot as the situation that brings it into focus. You might think of them as the message of the story the lesson to be learned, the question that is asked, or what it is the author is trying to tell us about life and the human condition. Plot is the action by which this truth will be demonstrated.”

This diagram shows common plot structure, which is a lot like a rollercoaster that climbs slowly up a big hill and then quickly drops down at a ship angle. A story begins with the exposition, action rises to climax, or high point in a work, and then falls to a resolution or dénouement.



This plot Diagram shows how the main events in a novel are organized into a plot.

Climax

 Falling Action

 Exposition Rising Action Resolution

 Climax

Rising Action Falling Action

Exposition

 Resolution

 Inciting Incidents/ conflict

**Exposition**

This is where you introduce the character, the setting and the conflict. This is where you set the stage, so to speak that proverbial stage your characters are going to act and where all the action is going to take place. In short, exposition is the part of the plot that tells how the story begins.

**Rising Action**

This is where the novel starts getting interesting. The characters start acting. They get caught up in problems and/or move to solve these problems. The reader is gripped by the action. The transition from exposition to rising action should happy early on to engage the reader. In short, rising action is the action in the story leading up to the climax.

**Climax**

This is where the action reaches its peak. The conflict will be in highest part of the story. At this point, the reader cannot simply put the book down. In sum, the climax is the point of crisis in the plot. It may be the reader’s point of view highest interest.

**Falling Action**

After the graph of activity reaches its maximum, it rapidly starts dropping. During the period, the truth is bought out, and all the mysteries are solved. In short, falling action is the action the story the climax is reveled.

**Resolution (Denouement)**

The conflict is resolved, and the story comes to its end. The reader responds with a sigh. A chuckle, a sniffle, a frown whatever response you intended, in short, the resolution is the part of the plot the revels the final outcome.

There are two types of plot: simply and complex plots.

* 1. **Simple Plot**

In simple plots, as the name implies, the incidents are presented in a simple straight forward manner. In this type of plot, the incidents or events are closely knit and are strung together in a linear sequence. This means that events and incidents are presented in a chronological order as one event leads to the other and the subsequent events is dependent on the preceding one. A simple plot, in most cases, presents the adventure of one character, usually the hero, form the beginning to the end.

* 1. **Complex Plot**

As the name complex plot implies, it is more complicated than the simple plot. The story here does not run chronologically from the beginning to the end. In many cases, the story is presented in a disjointed manner and the reader will have to rearrange it to form a logical sequence.

In some novels, there is a subplot which is a second story that is complete and interesting in its own but is integrated in the main plot in such a way that it forms part of the main story. A sub plot that is well integrated helps to broaden the reader’s perspective on the main plot so it concretizes instead of diffusing the overall effect of the story.

For the start, remember that there is a difference between commercial fiction and literary fiction.

Commercial fiction is usually ploy driven which means that the story is heavy on the action and light on character work. In literary fiction, which tends to be character driven, the pace of the story is much slower, with less and more complex character. The following are examples of more common plots used in the majority of successful novels.

**The quest**

The most popular plot is called ‘the quest.’ At the start of the novel, the protagonist will find his life suddenly turned upside down. From then on, he is tested in physical, emotional, intellectual and, sometimes, financial terms. To make things worse, everything and everyone is against them. Ultimately, the protagonist will be triumphant.

**The prize**

“the prize” is a slight variation of the quest. While the protagonist is not in any kind of danger, he still has a goal or ambition he would like to achieve. Success isn’t likely because his circumstances are against him. Eventually, he overcomes all his hurdles to prove himself and achieve his goal.

**The race**

In the race, a group of rivals want the same goal, but only one can win. Each character has to straggle with his personal problems. All character battle fate, and each other, to become the eventual victor. The cornerstone of this plot is the tension in the story. The reader is constantly wondering if each character will triumph over his adversity and, at the same time, consider who the final winner will be.

**The contest**

“the contest” is all about head-to-head confrontation between two powerful and equally matched opponents. The stakes in the story become higher when the two rivals are closely related; for instance, a divorcing couple fighting for custody of their child or father and son disagreeing about how to run the family business.

**The puzzle**

In the puzzle, the protagonist has to follow up a series of clues and unravel a mystery. Solving the puzzle is at the heart of the story.”

**The chase**

‘The chase’ is variation of ‘the puzzle’ where the protagonist has to locate the enemy before he commits a horrible crime. Sometimes, although the protagonist and the villain may know each other, the villain has always succeeded in the past. This time round, the protagonist cannot, and will not, fail.

Use any of the plots given above as your starting point when planning your novel. Then, even if you change a single element of the plot, your story will have a new direction and you will have a table with an original plot.

**CONCLUSION**

Plot is the sequential arrangement of incidents in a literary work. In some works, the incidents may be arranged in a chronological causal sequence. This is called simple plot. In some other works, the incidents may be arranged in a disjointed manner. In this case, the story does not flow smoothly from the beginning to the end, instead, the reader will have to piece the disjointed parts together and rearrange them to give a coherent whole. Some works contain sub plots which are stories within the main story but integrated in the main plot to give the reader a broader perspective of the events in the work.

* 1. **Conflict**
* It is what prevents the main character from getting what he or she wants
* The plot is driven by climax and it is THE MOST IMPORTANT FEATURE OF THE STORY
* The conflict is the tension or opposition or struggle between forces in the plot which is used to interest readers so they continue to read the story.
* It is the opposition of forces which ties one incident to another and makes the plot move.

Conflict is essential to plot. Without conflict there is no plot. Conflict is not merely limited to open arguments; rather it is any form of opposition that faces the main character. Within a short story there may be only one central struggle, or there may be one dominant struggle with many minor ones. But in novel there are be more than one central struggle, or there may be more than one dominate struggle with many minor ones.

**Opposing forces**

**Protagonist:** the main character who faced with a problem.

**Antagonist:** the person, place, idea or physical force opposing the protagonist.

**There are two types of conflict:**

1. **External:** A struggle with a force outside one’s self.
2. **Internal:** A struggle within one’s self; a person must take some decision, overcome pain, quiet their temper, resist an urge, etc.

**There are four kinds of conflict:**

1. **Man vs Man (physical)** – the leading character struggle with his physical strength against other men, forces nature, or animal. A struggle between two people is common elements in many words of literature. For example, in Hamlet is involved in a conflict with his uncle, king Claudius, who seeks to have Hamlet killed. Also called man verses (vs) man.
2. **Man vs Circumstances (classical)** - the leading character struggles against fate, or the circumstances of life facing him/her. When a character must overcome some natural obstacle or condition, a conflict with nature occurs. For example, the men in The Open Boat must strive to reach land or perish at sea. Floods, snowstorms, insects, and animals may all constitute a conflict with nature. There are, however, less obvious manifestations of nature that can also constitute a conflict, such as plague or famine. Also called Man verses (vs) nature.
3. **Man vs Society (social**) – the leading character struggles against ideas, practices or customs of other people. A struggle against society occurs when a character is at odds with a particular social force or condition produced by society, such as poverty, political revolution, a social convention, or set of values. Also called Man vs society.
4. **Man vs Himself/ Herself (psychological)** the leading character struggles with himself/herself; with his/her own soul, ideas of right or wrongphysical limitations, choices, etc. it is the struggle between competing elements within the character (internal conflict). The aspects of his or her personality may struggle for dominance. These aspects may be emotional. Intellectual or moral. For example, an “emotional” conflict would occur if the protagonist chose an unworthy lover someone who is devoted. An “intellectual” conflict could entail accepting or rejecting one’s religion. A “moral” conflict might pose a choice between honoring family or country. Such conflict typically leaves the character indecisive and agitated. When such conflicts are resolved, the resolution may be successful or unsuccessful. Also called man verses self.

Additionally, there are also **Man vs Fate, Man vs Technology and Man vs Supernatural.**

**Internal Conflict**

**Definition:** A struggle that takes place in a character’s mind is called internal conflict.

In order to understand conflict even better, one must have a thorough understanding of key character terms.

**Protagonist**: the protagonist is the main character of s literary work. He or she is usually seen as a good, upright respectable, and always attempting to take the proper course of action. However, the protagonist is not always is good. The protagonist is a central character, regardless of whether he or she is good or bad.

**Antagonist**: the antagonist in a literary work stands in opposition to the protagonist. In most novels, the protagonist and antagonist will be clearly distinct and remain consistent in general; the antagonist will be viewed as bad, wicked, or malicious. Even if dominated by negative traits, however, the antagonist can be just as significant and complex character as the protagonist.

1. **Characters**
* Character is the fictional representation of a person, which is likely to change, both as a presence in literature and as an object of critical attention, much as it changes in society. Ideas of the place of the human in social order, of human individually and self-determination, clearly shift historically; and this is often mined in literature by the relation of character to actions or webs of story.
* Characters are the fictional people (or actors) in the story. The idea of character often attaches, therefore, to the personalization or humanizing dimension of literature.
* Character is the fictional representation of a person, which is likely to change, both as a presence in literature and as object of critical attention, much as it changes in society.

The author creates characters and presents his or her story through the actions and words of these characters. The novelist, depending on the point of view he or she uses, may allow one of the characters in the work to tell the story, otherwise, he narrates the story him/herself, telling the reader what this character did or did not do as the story progresses. Characters, therefore, are indispensable in any form of prose fiction no matter how sketchy or how short the work is. Basically in prose fiction narrative, there are two major characters, protagonist and antagonist. There are other characters too. They include minor or supporting characters. The minor or supporting character are involved in fewer actions or incidents in the work. Their roles are just to support the major character in propelling the plot of the story. Characters are developed through appearance, words, feelings and reaction of others.

Fiction writers employ a variety of characters while weaving their tales. In addition, a fuller understanding of the character types and their uses can increase a writer’s effectiveness in weaving his own fictional tales. Most protagonists in novel are dynamic (change over course of the novel)) and round, they don’t have to be, especially if the novel is plot driven as opposed to character driven. It’s not unheard of for a short story to feature a static protagonist.

Characters are convincing if they are: consistent, motivated, and life like (resemble real people)

Characters are…..

1. **Individual** – round, many side and complex personalities.
2. **Developing** – dynamic. Many sided personalities that change, for better or worse, by the end of the story.

**Characterization**

Characterization is the description of the personalities of the characters in the story and the way in which an author reveals their personalities. There are two types of characterization: direct and indirect.

**Direct presentation (or characterization)** – this refers what the character speak or narrator directly says or thinks about the a character. In other words, in a direct characterization, the reader is told what the character is like.

**Indirect presentation (or characterization**) this refers to what the character says or does. The reader then infers what the character is all about. This mimics how we understand people in the real world, since we can’t “get inside their heads.” In other words, in an indirect characterization, it’s the reader who is obliged to figure out what the character is like. And sometimes the reader will get it wrong.

In fictional literature, authors use many different types of characters to tell their stories. Different types of characters fulfill different roles in the narrative process.

**Major characters** are characters around which every scene develops. They are responsible for plot development. They are usually introduced in the first chapter. They are vital to the development and resolution of the conflict. In other words, the plot and conflict revolves around these characters, major or central characters are vital to the development and resolution of the conflict. In other words, the plot and resolution of conflict resolves around these characters.

**Minor characters** are characters that are not needed for plot development but provide detail and link various parts of the story or event together. They serve to complement the major characters and help move the plot events forward. Minor characters serve to complement the major characters and help move the plot events forward.

Developing Characters are usually major characters who change for the good throughout the novel. They become a better person through what they say or do. Deteriorating Characters are usually major characters whose actions and involvement became evil and grow worse throughout the novel.

In fictional literature, authors use many different types of characters to tell their stories. Different types of characters fulfill different roles in the narrative process, and with a little bit of analysis, you can usually detect some or all of the types below.

**Dynamic**- a dynamic character is a person who changes over time, usually as the result of resolving a central conflict or facing a major crisis. Most dynamic characters tend to be central rather than peripheral characters, because resolving the conflict is the major role central characters. The opposite of static characters, dynamic characters will undergo some kind of changes in the course of the story. Sometimes this character is called a developing character.

**Static**: a static charter is someone who does not change over time; his or her personality does not transform or evolve. When people say that a character is “static,” they’re referring to the fact that a character doesn’t change.

**Round**: a rounded character is anyone who has a complex personality; he or she is often portrayed as a conflicted and contradictory person. As a writer, your focus will be in developing your round characters. For readers these are the characters you will put the most effort into following and understanding.

**Flat**: a flat character is the opposite of round character. This literary personality is notable for one kind of personality trait or characteristic. Flat characters are minor characters in a work of fiction who do not undergo substantial change or growth in the course of the story.

Stock: stock characters are those types of characters who have become conventional or stereotypical through repeated use in particular types of stories. Stock characters are normally one dimensional flat character, but sometimes stock personalities are deeply conflicted, round characters. Many people think the term “stock characters” is just another way to describe static characters, but not so.

**Protagonist**: protagonist is the central person in the story, and is often referred to as the story’s main character. He or she (or they) is faced with a conflict that must be resolved. What do protagonists have in common with round character? And what makes the best protagonist in work of literature? Know what to think about when you being writing.

**Antagonist** – the antagonist is the character (s) (or situation) that represents the opposition against the protagonist must contend. In the words, the antagonist is the obstacle that the protagonist must overcome. The antagonist is essential to many works of literature, but is it really just a matter of bad guy vs. good guy? These examples illustrate more complicated scenarios.

**Foil** – a foil is any character (usually the antagonist or an important supporting character) whose personal qualities contrast with another character (usually the protagonist). By providing this contrast, we get to know more about the other character.

Foil is a character that is used to enhance another character through contrast. A human or non- human mirror used to reflect and illustrate specific aspects of another character’s traits.

**Symbolic** – a symbolic character is any major or minor character whose very existence represents some major idea or aspect of society.

1. **Point of View**
* Point of view, or p.o.v, is defined as the angle from which the story is told.
* Point of view is the story teller from whose point of view the story is being told, the narrator.
* In prose narrative, a writer could present the story in different ways. This is called point of view.
* The point of view is the perspective of the story.
* Point of view is therefore the perspective from which the reader sees, hears, and feels the story. Point of view a choice between strong, emotionally established character (intimate) and a blockbuster plot (understanding): most intimate is the first person POV. The reader gets the closest possible link to the thoughts and feelings of the character but at a loss of wider knowledge. The reader cannot know anything that he lead does not. In contrast, omniscient is least intimate POV but lends the widest overall understanding. And third person POV is very much a compromise between the other two.
* Point of view signifies the way in which an author tells his/hers tory. It helps the reader to emphasize with specific character and they understand certain ideas. In other words, point of view reveals the position from which the events are presented by the writer and observed by the reader. The story could be presented through the moth of one or more of the character or by the writer.

**Types of Point of View**

There are many types of point of view. When the story is told by one of the characters in the narrative, it is called the first person narrative. The writer might decide to narrate the story him/herself. In this case, it is called the omniscient point of view. Other forms of narrative modes include the second person narrative and the multiple or mixed point of view. The writer therefore has many choices regarding the narrator of his or her story but the omniscient narrative mode is used by many writers.

1. **First Person Point of View**

In the first person point of view the narrator speaks directly from his or her own experience, often represented by the narrator’s consistent use of the first person pronoun “I”. This narrator who says ‘I’ is often a participant in the events of the story. He /she may be an observer, the protagonist or a minor character but the narrator seems to be standing a little to one side, watching a story that mainly concerns him/herself or someone else as it unfolds. This firsthand account of the narration produces an intimacy that helps to further captivate the interest of the reader. It also helps to reduce the communicative distance between the reader and the experiences of the characters, as portrayed in the story. When the first-person narrator is the protagonist or major character in the work, he/she tells his/her own story.

It is difficult for the narrator in this point of view to present a broad vision of the action and understanding of the other characters. The information is limited because he is presenting the story from his own individual point of view. In this POV, the author and the reader are in the characters’ shoes. It is from the character’s point of view (he/she is telling us what happed) using words such as ‘I,’ ‘me,’ and ‘my.’

Example: I walked down the road, my bag swinging with each step. I saw a stray dog. ‘Where is your home/’ I asked.

Remember, first person is the character’s story and is therefore heavily opinionated. Everything is seen and understands in reference to the character’s views, abilities, and disabilities. The author cannot include anything not witnessed by the character.

1. **Second Person Point of View**

This point of view is rarely used by writers. As the name implies, it is a narration presentedin the second person pronoun, “you”. It is difficult to tell somebody a story in which that person not involved by saying ‘you’ did this…. You did that.’ This point of view is not realistic. Second –person point of view directly addresses the audience with the use of the pronoun “you.” Second- person point of view pulls us into the story by making us one of its characters.

1. **The Third- Person Point of View**

The third-person point of view is a narrative mode in which both the author presents events and situations through narration, and through the senses and thoughts of more than one character. The author tells the story in third person (using pronounce they, she, he, it, etc). With third person point of view, the narrator is not a character in the story and is basically “outside looking in.”

* 1. **Omniscient-** the authorcan narrate the story using the omniscient point of view. He can move from character to character, events to events, having access to the thoughts, feelings and motivations of this character and he introduces information where and when he chooses. The writerpresent the actions, hopes, aspirations and other psychological and emotional states of the characters through an “overarching goodlike perspective that sees and knows everything that happens and everything that the characters are thinking.” Do you know why it is called the eye of God? God see and knows everything about everybody including their thoughts and feelings. In this type of narration, the writer is presumed to see and know everything about the characters including their innermost thoughts. There are two main types of omniscient point of view:
		1. **Omniscient Limited -** Apart from the third person omniscient narrative, there is the third person limited point of view, which limits narration to what can be known, seen, thought, or judged from a single character's perspective. The narrator is the teller of the story, the orator, in the oral tradition, or its in-print equivalent. The story is presented in the third person but the narrator does not present the thoughts and feelings of the characters. We can see the thoughts and feelings of characters if the author chooses to reveal them to us.
		2. **Omniscient Objective –** the author tells the story in the third person. It appears as though a camera is following the characters, going anywhere, and recording what is seen and heard. There is no comment on the character or their thoughts. No interpretations are offered. The reader is place in the position of spectator without the author there to explain. The reader has to interpret events on his/her own.

NB: third person, is in many ways, the ‘safe POV.’ Most novels are written in third person simply because it offers the greatest versatility and appeals (as compromises do) to a wider variety of people.

1. **Multiple Point of View**

This occurs when a number of characters tell the story. There may or may not be a central narrator; but there are usually a number of voices/narrators who move the story forward, each contributing to and passing judgment on the action. This narrative technique has the advantage of allowing the reader to “hear” the story from different perspectives and angles. Thus, the account provided is a detailed, fully developed three-dimensional one.

**Conclusion**

Point of view is the perspective from which the story is narrated. It represents“ the vantage point of awareness from which the events of the story unfold. Generally, the omniscient point of view is represented by the writer narrating the story through the description of the actions and the characters from his vantage point as the creator of the story who is aware of all aspects of the characters’ lives and the progression of the story that the characters themselves do not know. The first person point of view presents a more seemingly authentic account of narration in prose fiction

**Summary**

We have seen that point of view is the perspective through which the story is presented in prose fiction. There are four types of point of view but most writers use the first and third points of view. The former presents the narration through the mouth of a participant in the story and that narrator presents only events he/she witnessed or the information someone else related to him other. The narrator in the third person point of view knows and presents a holistic account of events and characters in the work because he/she sees beyond all the characters.

**NB**: remember, points of view are interchangeable. You can start from the first person. Go to third, and then change back to first. So as to question, “What point of view?” the only constant answer is, ‘Whatever suits your story?’

**4. Theme**

* Theme is the central idea in a literary work which serves to unify the story. It is what the author has to say about death, love, hope, courage, morality, morality, society, etc. every element of the novel; plot, pint of view, setting and character contribute to the theme.
* The theme of a novel is the deeper layer of meaning running beneath the story’s surface.
* “Theme is a statement, or serious of related observation, about, some aspect of the human condition, interpreted from the unique viewpoint of the author.”
* “The theme of art is the theme of life itself.
* In short, the theme of a story can teach us how to live our lives.
* “Simply put, a story theme is its idea or point (formulated as generalization).

N.B. in fact, theme in fiction is rarely presented at all; readers abstract if from the details of characters and action that composes the story.”

For example, if you are strongly opposed to the death penalty, for example, so much so that you want to base a novel around that theme, you could write a story about an innocent man (or even a guilty man) on death row. The way you construct your story will subtly but forcefully make your position clear: that death as punishment is wrong!

There are two types of theme: stated and implied.

**Stated themes** are theme that the author states them. Most fables are with stated theme.

**Implied theme**, however, are not explicitly stated by the author. Rather the reader is expected to dig out and find it since it is implicit.

1. **The setting**
* Setting is defined as “the physical, and sometimes spiritual, background against which the

action of a narrative takes place.”

* Setting is where when a story takes place. It might include historical background, time, and local color. Local color is characteristics that sets the place apart and makes it different from other places. Often author does not say the story takes place in a certain location, at certain time; instead the author provides detail describing the location and the time. It allows the readers to point s picture in the mind. Sometimes setting is referred as milieu, to include a context (such as society) beyond the immediate surroundings of the story. Setting includes the time of day and year, the geographical location, the climax or weather and the character’s immediate surroundings.
* Setting is the time (time of day, season, present, past, future) and the location (country, plant, town, building, PLUS a description of the surrounding) where the action occurs. It helps to create the mood and atmosphere of the text.

A good setting helps the reader visualize the palce in the story. A good author includes description of the setting using the five senses….. SEGHT, SMALL, TAST, FEEL AND SOUND.

Basically, there are two types of setting: **physical or geographical setting and historical setting**

1. **Physical or geographical setting**

The general locale of a work is its geographical or physical setting. In other words, it is the place of the scene. The geographical location of a work is not synonymous with where it is written. For instance, Things Fall Apart is set in Nigeria, in Igboland, in Umuofiaand numerous other specific locations.

1. **Historical setting**

Some writers give dates and places of the action of their work, while others give the information indirectly. This is referred to as the time setting, temporal setting or the historical setting. This type of setting in a work may be immediate or remote. The temporal setting of a work entails the time element which is almost always (but not necessarily so) different from the time the work is written. The concept of time setting also encompasses what it evokes and carries along with it like the cultural, social, economic and religious issues raised in the work. The time setting also influences the mode of writing and the subject matter.

Things Fall Apart was published in 1958, two years before colonialism ended officially in Nigeria but the events of the story may have taken place some years earlier and the story itself must have been written earlier than the date of publication. This is very appropriate because the temporal setting presented two years later would not have presented a true picture of the events in the novel.

A writer may use a particular setting for “… an important effect upon the actions of character.

**Setting in novel includes:**

1. **Place-** geographical location. Where is the action of the story taking place?
2. **Time-** when is the story taking place? (Historical period, time of day, year, etc.)
3. **Weather condition-** is it rainy, sunny, storm, etc.?
4. **Social conditions-** what is the daily life of the characters like**?** Does the story contain local color (writing the focus on the speech, dress, mannerisms, custom, etc of a particular place)?
5. **Mood or atmosphere –** What feeling is created at the beginning of the story? Is it bright and cheerful or dark and frightening?

**Points to determine the setting of the story:**

* reference to the time or date
* the names of the characters
* description of clothing
* reference to event
* description of the characters’ occupations and
* description of the surroundings.

**Benefits of setting:**

Knowing the setting of the story can give us a picture of where the story is taking place and when it’s taking place. The setting gives the reader a better sense of the story. It allows them to visualize what is going on and connect with the characters better; the setting should be connected to the theme of the story.

**The Importance of Setting**

Setting is one of the important elements of prose fiction which the author uses to accomplish various goals like.

* **Enhancement of Verisimilitude**: Settingin form of description of time, place, weather, furnishings and other elements of setting are usually included because they help to give a sense of reality and credibility to the plot of the story.

**Mood:** Setting may emphasize the mood of a character. For instance a rainy day may bring out or strengthen a feeling of sadness in people. On the other hand this setting could be appropriate to the events that are occurring in a narrative.

**Special Effects:** A writer may use a particular setting for “…an important effect upon the actions of a character

**Types of Novel**

Because it is written in prose, it is distinguished from long narrative written in verse suvh as Homer’s Iliad or Milton’s Paradise Lost. Furthermore, because the definition for the novel is rather open-ended, the types of novel are multifarious as the small sampling in our course suggests. There are many types or sub-genres of novels which include the following:

1. **Detective Novel** is a branch of crime fiction that centers upon the investigation of crime, usually murder, by a detective, either professional or amateur. It is sub-genre of crime fiction and mystery fiction in which an investigator (often a detective) investigations a crime. In short, it is a type of popular literature in which a crime is introduced and the culprit is revealed.

**2. In Novel of Incident** the narrative focuses on what the protagonist will do next and how the story will turn out. A novel of character is whom the focus has directed the portrayal of the man and women, the story is secondary but in the incident is the other way around, with the story first and character second.

3. **Anti- Novel** is an experimental work of fiction that avoids the familiar convection of the novel. It is characterized by the absence of traditional elements, such as a coherent plot structure, a consistent point of view. It lacks most of all or the entire traditional feature of the novel. Seeking readers habits and challenge their expectation; anti-novelists deliberately avoid any intrusion of authorial personality, preferences or value.

4. **Gothic Novel,** sometimes referred to as gothic horror, is a genre or mode of literature that combines elements of the horror and romance. The prominent features of gothic novel are mystery, doom, decay old buildings with ghosts in them, madness etc… A list of elements of plot, character, and style commonly found in this in this sub-genre. In some, gothic novel genre of fiction characterized by an atmosphere of mystery and supernatural horror, often set in a dark castle. This utopian related form of novel is often set in the past and perhaps in some far away land of the trees, like Transylvanian The place of dilemma is not the location but in mind, however. The point about the fantastical world I not to seek perfection but to show the fallacy of seeking perfection (e.g. everlasting life) or the evil involved in seeking it immorally. These often use Christian iconography to actually support the general Christian viewpoint from the viewpoint of the other side.

5. **Historical Novel** is a story with a historical setting. It presents reader with a story. It is a novel that re-creates a period or event in history and often uses historical figures as some of its characters. It is a novel having as its setting a period of history and usually introduction some historical personages and events. As working definition, a historical novel is “about past public events and people and social conditions and are based on historical facts. It tells a story that is set in the past. That setting is usually real and drawn from history, and often contains actual historical persons. Generally speaking, historical novels are set in pat time period, normally at least fifty years before they were written. They combine a made-up story with realistic details of that time period.

* Historical novel is term which refers to novels set in period of time recognizable “historical” in relation to the moment of writing. The past tense may be employed in the narration; the account may purport to have been written in the pat time, or in some intervening time. The subject matter of the historical novel tends to encompass both public and private events, and the protagonist may be either an actual figure from the past or an invented figure whose destiny is involved with actual events.

**6. A roman a clef novel** (Franch for ‘novel with a key’) is a novel about real life (describe real-life). It is a novel that has extra literary interest of portraying identifiable people or actual persons and events more or less thinly disguised as fictional characters. It is an extended fiction work in prose-usually in the form of society. A novel written in this style refers to a fictional work that hides a bit of secret. It may be satire about real people.

**7**. **Bildungsroman Novel** is also called the novel of development, which is sometimes referred to as a coming of age story. The term emerged in German literary criticism during the late 18th century. The novel usually involves the “the coming of age,” maturation, and/or development of the main character. This development may take place through sexual or social encounters.

* Bildungsroman is often literally translated as a ‘novel of growth’ the term applies more broadly to fiction detailing personal development or educational maturation.

 **8**. **The Picaresque Novel** is a kind of realistic fiction which originated in Spain. Picaresque novel (Spainsh “picaresca” for “rogue” or “rascal”) is a popular sub-genre of prose which is usually satirical. It form is usually a first-person narrative relating the adventures of a rouge or low born adventurer (Spanish “picaro”) as he drifts from pace to place. The picaros, up on whom the picaresque novel is based, were usually errand boys, porters, or factums (persons employed to do a wide variety of tasks). It contains of a mere chronological sequence united.

* Picaresque is a term that must refer to the nature of the subject matter as well as to the superficial autobiographical and episodic features of the fiction. Unfortunately, in English it is the accidental arrangements that are usually indicated by picaresque: a low-life narrator, a rambling tale.
* The form of picaresque novel is commonly an autobiographical account of the picaroon’s fortunes, misfortunes, punishment and opportunism. The tales are episodic, frequently arranged as journey.

9. **Epistolary Novel** is a novel written as a series of documents (the narrative is told via a series of documents). The usual form is letters, although diary entries, newspaper clippings and other documents. It is told through the medium of letters written by one character (monologic), or two characters (dialogic), or more than two characters (polylogic). It is sometimes called “a novel of letters” because the narration takes place in the form of letters, possibly journal entries, and occasionally newspaper. In sum, these are in the form of letters, or e-mails to and from people. Another alternative to this is novel in the form of diaries.

Example: Pamela (1740) and Clarissa (1748) by Samuel Richardson.

10. **Psychological Novel**, also called “psychological realism,” is a work of prose fiction which places more than the usual amount of emphasis on interiors. It is a work of fiction in which thoughts, feelings, and motivations of the characters are of equal or greater interest than is the external action of the narrative. It focuses on the complex mental and emotional lives of its characters and explores the various level of mental activity. Psychological novel….always be re-established: the primitive mind is, a work of prose fiction which places more than the usual amount…. Flashbacks may also be featured. Work of fiction in which the thoughts, feelings and motivations of the characters are of equal or greater interest than is the external action of the narrative.

13. **Science Novel** is a popular novel from which involves some unrealistic elements. The object is to reflect back on how we are now, as well as to dream of a possible future where life has more potential. Another object of the novel is to create an environment for moral discussion. Science novel is a novel that imagines a possible alternative to reality. It is reality plus what if. For example, what if the world ended? What if there was life on another plant? The imager part of science novel I based on known scientific facts. For example, if there is time travel in science novel book, it would be done with technology, not by waving a magic wand.

14. Realism: Realistic novels are like looking glasses through which the reader sees an ordinary world operate. This produces a story to get lost into, because the only interest is in the characters as they work through the plot. Driving the plot towards resolution often presents problems because in the ordinary world matters are never quit so successfully resolved as in many a realist should face the same dilemmas as say the social anthropologist who also faces the problem of te device that turns complexity into a readable a count.

* The novel realism was uniquely capable of revealing the truth of contemporary life in society.

Example: Pride and Prejudice (1813) by Jane Austen.

15. **Romance:** this form of novel goes beyond ordinary experience and social predicaments into make believe. Something new is being searched for in an alternative world beyond familiar circumstances so that the novel’s purpose is a moral or idea issue. Nevertheless, the transportation to some idealized world, or going on a somewhat fantastic journey, can lead to disappointment, and its moral outcome. The characters ideas can be curushed. The fantastical journey can be a big illsiion or joke, where the reality is a serious of mundane disappointments or repeated errros. Europian writers tend to present and then undermine the fantastic, where Americans use fantasy to explore matters.

Example: Portrait of a Lady (1881) by Henry James; Wuthering Heights (1847) by Emily Bronte.

### 16. Satire Novel: a form of the comic which intends, by lampooning, to be in act contractive in its criticism because it wants things to be better. It is like saying “if only people or institutions were more sensible or efficient then society would be improved.

### Satire is a genre defined primarily, but not exclusively, in terms of its inner form. In, it the author attacks some object, using as his means wit or humor that is either fantastic or absurd.

###

Example: Nightmare Abbey (1818) by Thomas Love Peacock.

### 17. Allegory Novel: it is often defined as an extended metaphor in which characters, actions and scenery are systematically symbolic, referring to spiritual, political psychological confrontations.

**Language/Style**

**Language**

Language in literature is unique because the writer uses words in their denotative and connotative senses. This is very important for the conveyance of not just the message of a particular work but also the desired emotion. He/she therefore employs the use of symbols and imagery to create the right emotion, atmosphere and tone in the works as the case may be.

Language is the vehicle or channel of communication in all genres of literature but each genre has its own use of language that makes it unique or that is appropriate for its mode of presentation. In prose fiction the writer has an abundant time and space. The writer tells not just the story as it concerns events, incidents and situations but in the omniscient narration, probes the inner workings/feelings of a character. All these are presented in a particular language. The writer chooses the best words that would convey his message appropriately. He also chooses the particular language of communication. The writer also has the liberty of not using words in their conventional sense but to even invent words to suit a particular purpose. This is called poetic license:

Language can be classified in a number of ways.

* **Denotation**: the literal meaning of a word; there are no emotions, values, or images associated with denotative meaning. Scientific and mathematical language carries few, if any emotional or connotative meanings.
* **Connotation:** the emotion, values, or images associated with a word. The The intensity of emotions or the power of the values and images associated with a word varies. Words connected with religion, politics, and sex tends to have the strongest feeling and images associated with them.

For most people, the calls up very strong positive feelings and associates—loving, self-sacrificing, always there for you, understanding; the denotative meaning, on the other hand, is simply ‘a female animal who has borne one or more children.” Of course connotative meanings do not necessarily reflect reality: for instance, if someone said, “his mother is not very motherly (connotation) and mother (denotation).

* Abstract language reefers to thing that are intangible, that is, which are perceived not through the sense but by the mind, such as truth, God, education, vice, transportation, poetry, war, love. Concrete language identifies things perceived through the senses (touch, smell, sight, hearing, and taste), such as soft, stench, red, loud, or bitter.
* Literary language means exactly what is says; a rose is the physical flower.

**Use of Language**

Apart from conveying the message, language is also used to delineate characters, infuse humor (comic relief), signify setting and social, religious or cultural background or status/ class of some or all the characters. For instance, language will often signal comedy and many writers use minor character as comical characters, because it is believed that serious matters is usually handled by the major characters. Language is also used to infuse cultural background in what some scholars refer to as local color. Many African writers use “literal translation of vernacular words or expressions directly into his language of creation, say English”

**Standard and Non- Standard Language**

Standard language as the name implies is the formal and accepted form of any language. Writers write in any language of their choice but each language has the structure that is accepted as correct. This correct version is what we call standard language and writers are expected to use that correct version in their works since one of the functions of literature is to teach, so the reader learns more on the usage of English language by reading well-written novels. However, a writer may deviate from this norm but usually for special effect. What did we call this deviation in the last unit? I hope you remember...Poetic license. This is where nonstandard language comes in. Non-standard language comes in the form of slangs, transliterations, colloquialisms, pidgin, infusion of vernacular and other ungrammatical expressions that may be adopted in prose works for specific reasons. For example, it could be used to depict what region or ethnic group a character belongs to, or his social class or literacy level.

**Conclusion**

Language is the tool of the writer as it is his or her medium of communication. The writer uses language to convey message as well as create desired effects in the work. He uses language symbolically and allegorically to convey surface and deeper meanings in the work. Language helps the writer to distinguish one character from the other or depict the status of a particular character. Language is also used to denote setting, create atmosphere and tone. Literary artists have the liberty to use both standard and non-standard and this is called poetic license.

**N.B:** A part from conveying the message, language is used to create special effects and it determines the style of the writer.

**Style**

A style is a manner of expression, describable in linguistic terms, justifiable and valuable in respect of nonlinguistic factor. The concept ‘manner of expression’ is controversial, but the other two part of the definition seem not be: that it is a facet of language; and that is given significance by personal or cultural, rather than verbal, qualities.

Styleis therefore not so much as *what* is written, but *how* it is written and interpreted. In prose fiction, style refers to language conventions used to construct the story. A fiction writer may manipulate diction, sentence structure, phrasing, dialogue, and other aspects of language to create his or her style. The communicative effect created by the author's style is sometimes referred to as the story's voice and every writer has his or her own unique style, or voice.

Style is sometimes listed as one of the fundamental elements of fiction. Two Nigerian renowned writers, Chinua Achebe and Wole Soyinka fall into this category. Achebe’s style is said to be accessible because of the simplicity of his language. Any average literate reader can read, understand and enjoy his novels at first reading. On the other hand, it is very difficult for the same reader to understand most of Soyinka’s novel at first reading. That reader needs a dictionary by his/her side and may have to read the novel several time to understand what the writer is trying to communicate.

**Atmosphere, Tone and Mood**

**Atmosphere**

* Atmosphere is the feeling that the setting evokes (i.e. mysterious, happy eerie)
* Atmosphere is defined as “the mood which is established by the totality of the literary work.”
* Akachi Ezeigbo defines it simply as “the emotion which pervades any novel or story.” It is the general feeling we get when we are reading a particular story. It could be an atmosphere of violence, harmony, peace, horror and so on.
* Atmosphere is a vague term with diminishing currency; atmosphere is created where the overtones of the words and idea employed to reinforce one another.

Atmosphere is evoked in a work through the writer’s manipulation of language. The writer uses his descriptive ability to convey or heighten the intensity of atmosphere in work.

Atmosphere is often is often created by the viewing of ordinary events from a usual angle, giving them an air of mystery. Atmosphere is created where the overtones of the words and ideas employed reinforce one another.

**Tone**

Tone is the writer’s attitude towards his subjectand characters. Tone is closely related to atmosphere. It refers to the writer’s attitude to the idea/subject presented in the work. The writer’s tone to a large extent influences the perception of the idea and events explore in the work.

In real life, we say that it is not necessarily what is said but how it is said- the tone in which it is said. The tone of a writer could be any of the following; contempt, condemnation, hostility, admiration, censure, commendation, or exhortation. The tone in a particular novel could be one or a combination of two or more and is discernable, most of the time, in the attitude of the writer to particular characters.

**Mood**

Mood is the author’s emotional attitude the subject matter (i.e. excitement, nostalgia); Not the mood of the characters.

**Symbolism, imagery, irony and Allusion**

**Symbolism**

Symbolism is the representation of one thing with another one that may not have a direct relationship with the original one. Symbol is a sign, shape, or object that represents a person, idea or value. The common universally accepted symbol is the cross which is a representation of Christianity as it signifies Christ’s preemptive sacrifice for mankind. It is part of the writer’s use of language as his or her ability to use symbolism appropriately contributes to the beauty of his/her style.

**Imagery**

Image iin the eighteenth century, one theory of imagination was that it was a faculty for visualization, so literature was often regarded as a medium which promoted visual responses in the reader: Image and ‘imagery’ have also come to be vaguely laudatory terms, simply gesturing a taste for concreteness, richness of texture, in literature.

Example: Pity like a naked newborn babe

Imagery is an author’s use of vivid and descriptive language to add depth his/her work. It appeals to human senses to deepen the readers’ understanding of his work. Imagery is the strongest literary device where the author uses words and phrases to create mental images for the reader to visualize more realistically of the author’s writing.

Imagery is using figurative language to represent object, actions and ideas in such a way that is appeals to our physical sense. Imagery, to be realistic, turns out to be more complex than just a picture.it uses particular /concrete/ sensory language or words that create visual representation of ideas in our minds.

Example; it was dark and dim in the forest. The words DAK and DIM are visual images.

An imagery needs the aid of figures of speech like Simile, Metaphor, Onomatopia etc. In order tickle and waken the reader’s sensory perceptions and appeal to the bodily sense. Imagery is not limited to only sensation but also refers to the following sensations:

1. Visual imagery= pertains to graphics, i.e visual senses of Sight.
2. Auditor imagery = visual sense of Hearing.
3. Olfactory imagery= pertains to odors, scents, i.e. visual senses of Small.
4. Gustatory images= pertains to flavor visual sense of Taste.
5. Tactile imagery= pertains physical texture. i.e visual senses of Touch
6. Kinesthetic imagery= pertains to movement, i.e. visual sense of Bodily motion.
7. Organic (subjective) imagery= pertains of personal experience of character’s body including emotion and the sense of hunger, thirst, fatigue and pain.

**Difference between Images and Symbol**

Literary symbol means more than what it is. It has layers of meanings.. whereas an image has one meaning, a symbol has many.

1. Names used as symbol.
2. Use of object as symbol.
3. Use of actions as symbols.

**N.B:** The ability to recognize and interpret symbol requires experience in literary reading, perception, and tact. It is easy to “run wild” with symbols everywhere. The ability to interpret symbols is essential to the full understanding and enjoyment of literature.

**Irony** is a term with range of meaning, all of them involving some sort of discrepancy or incongruity. It should not be confused with sarcasm which is simply language designed to case pain. Irony is used to suggest the difference between appearance and reality, between expectation and fulfillment, the complexity of experience, to furnish indirectly an evaluation of the author’s material, and the same time to achieve compression.

Irony is a model of discourse for conveying different from, and usually opposite to, the professed or ostensible ones. There are several kinds of irony, thought they fall into two main categories: situational and verbal. All irony, however, depends for its effectiveness on the belief in and exploitation of the of the difference and distance between words or events and their context.

There are three types of ironies:

1. **Verbal irony:** an understatement or an overstatement
2. **Situational irony:** refers to conditions that are measured against forces that transcend or overpower human capacities.
3. **Dramatic irony:** when a character perceives a situation in a limited way while audience sees it in greater perspective

**Allusion:** a reference to another text. Classical- a reference to mythology

**Figures of Speech**

Figurative language changes the literal meaning, to make a meaning fresh or clear, to express complexity, to capture a physical or sensory effect, or to extended meaning. Figurative language is also called figures of speech.

**What is the difference between Literal and figurative language?**

Literal means…:

* The actual, dictionary meaning of a word; language that means what it appears to mean
* Avoiding exaggeration, metaphor, or embellishment
* Conforming to the most obvious meaning of a word, phrase, sentence or story

In other word, it means exactly what it says word for word.

Example one: The U.S is a large country. What does it mean? Exactly what it says!

Example two: the weather is beautiful today. What does it mean? Exactly what it says!

**Figurative mean**

* Language that goes beyond the normal meaning of the words used
* Based on or making uses of figures of speech; metaphorical
* Represented by figure or symbol

In other words, Figure it out! There’s deeper meaning hidden in the words.

Example: Fragrance always stays in the hand that gives the rose.

Does it mean you have a smelly hand? NO!

What does it mean? Giving to other is gracious and the good feeling of giving stays with you.

**N.B:** Soread between the lines because not everything is as it appears.

Some of the figures of speech include the following:

**Simile**

Simile is a figure of speech in which a comparison is made between unlike or dissimilar object using the words **like** seems or **as**.

Example: Friends are like parachutes. If they aren’t there the first time you need them, characters are, you won’t need them again.

Does this mean that I should jump out of an airplane with my friend strapped to my back? Absolutely not!

Friends are being compared to parachutes using the word like. (Friends= parachutes)

Friends are parachutes are dissimilar and unlike each other, yet we have found a way to relate and compare them.

**Metaphor**

Metaphor is a figure of speech in which a comparison is drawn between two dissimilar or unlike thing without the use of like, seem or as.

A metaphor may be directly sated.

Example 1: “Life is a broken-winged bird that cannot fly.”

Or a metaphor may be implied –

Example 2: A good laugh is sunshine in a hose.

Does this mean that a laugh is actually light from the sun? Absolutely not!

A good laugh is being compared to sunshine by saying that it is sunshine. (Laugh=sunshine)

A good laugh and sunshine are dissimilar and unlike thing being compared to each other.

N.B: Sometimes an author will carry a metaphor throughout a work. This is an extended metaphor.

**Personification**

This form of figurative language involved giving human qualities to something nonhuman. Or it is a figure of speech in which animal, ideas, or object are giving human characteristics or form.

Example: The tree bowed and waved to me in the wind.

Does this mean a tree actually recognized I was there and acknowledged me by taking a bow and waving to me? Absolutely not!

The tree is being given the human characteristics or action of waving and bowing. The tree is being personified. It now has character.

Again, unlike or dissimilar are being compared. (Tree = person)

Example 2: “nature wept” the wind whispered may truths to me’

**Onomatopoeia**

Onomatopoeia is the use of words which sound like their meaning. (Batman Words) These include such words as buzz, bang, pow, hiss, thump, and sizzle.

Example: “The moan of doves in immemorial elms,

 And murmuring of innumerable bees.”

**Techniques of Narration**

Foreshadowing hints or clues which the author has carefully scattered throughout the story to indicate what is going to happen. Precisely, a hint about what will happen next is called foreshadowing, i.e., foreshadowing is a technique for hinting at events that may occur later in the plot. It suspense and encourage the reader to go on and find out more about the events that is being foreshadowing. It is used to make a narrative more authentic.

**Flashback** is theinsertion of an earlier events into event into the time order of narrative. It is a literary device by which a work present material that occurred prior to the opening scenes. It is the presentation of material that occurs before the events of the story. It is an interjected scene that takes the narrative back in time form the current point in the story. It is often used to recount events that happened before to story’s primary sequence of events to fill in cucial back story in oppoite direction.

Media’s res is the technique of beginning from the end or mostly from the middle, i.e, with pseudo beginning and psedo-ending. Medias res is a Latin word which means” in the middle of thing” this technique makes your novel much more powerful.

**Techniques of Analyzing a novel (10 steps)**

**Step 1:** Know the Assignment- if you are assigned to analyze a novel, you are being asked to identify your personal reaction to the work and develop a clear explanation of your reaction, providing supporting arguments. You may be required to provide support from external sources (books, articles, etc.). These assignments are usually written in the third person, present tense. Remember: An analysis is not a simple recitation of the plot.

**Step 2: Read**- read the entire novel, trying to identify the writer’s main idea.

**Step 3: Review**- Summarize the story in your own words, using no more than two paragraphs.

**Step 4:** a second time to analyze how the author has supported his or her ideas. Take notes, including page numbers for future references. Examine the literary elements used by the author.

Some possible elements you might find that contribute to the meaning of the story or the author’s purpose include the following:

**Allusion-** Does the author refer to any past literary source or event in history? For example, may author use Bibical allusions.

Character – What are the qualities reflected in the actions and/or thoughts of the individual figures in the plot? Are the characters dynamic (changing) or static (unchanging)?

**Figurative Language**- (metaphor, simile, etc.) is language used to help a reader understand the characters or to help establish the significance of the theme and tone?

**Imagery**- Does the author uses imagery to advance the story or provide insight to the characters? If so, why? Imagery includes the sense (sight, sound, etc.)

Pont off view- Who is telling the story and what does he or she know (or not know)? Is the tale told by an omniscient (all-knowing) narrator who doesn’t interact in the events, or is it presented by one of the charcters wiyhin the story?

Plot- is the story logical? If not, why not?

Etting – Does the time period, location, time of the day, season, weather, or any other seeting play a role in understanding the author’s intent?

Symbolism- Does a charcter or elemnts of the story represent something else?

Tone

* How deos the author feel about the work? How does the author make the reader feel about the charcters? Sympathetic? Humorous? How does this tone affect the story?

Step 5: Find examples\_ identify examples of elemnts in the novel to support your assignment or proposed thesis. Find specific details and avoid making general statements without examples. Underline important passages.

Step 6: Write athesis statement for your paper\_ Based on the evidence that relates to your topic- and what you anticipate you might say about those pieces of evidence create a working thesis.

Step 7: Create an outline

1. **Introductory paragraph (general introduction, summary of the story, and thesis statement).**
2. **First element you will discuss (first body paragraph)**
3. Evidence (example, citations)
4. Evidence (examples, citations)
5. Evidence (example, citations)
6. **Second element you will discuss (second body paragraph)**
7. **Evidence (example, citations)**
8. **Evidence (example, citations)**
9. **Concluding paragraph**

**Note:** Longer papers probably will have more than two body paragraphs.

**Step 1:** Write- introduce the work in your first paragraph by identifying the title and author, possibly using the following format as a guide:

Malcolm Aikman’sThe Columbus Raid” is a short story illustrating the plight of a young American who volunteers to help a guerrilla group during the Mexican Civil War of the early 1900’s. At the story’s heart is a compelling depiction of the protagonist, Tom Mix, whose sense of duty conflict with his love for one of the guerillas, Maria. Integrated into the plot is Alkman’s real theme of the camaraderie shared by those facing death and the need to sacrifice oneself for the good of man. Aikman achieves this effect through his use of character, plot, symbolism, and supporting.

**Step 2:** **Support**- Write your body paragraph following your outline, making certain that each body paragraph has a topic sentence and specific supports.

**Step 3: Conclude** – write the final paragraph, restating the thesis in different words. Do not introduce any new ideas at this point. End with a statement that draws a conclusion.

**Step 4: Revise**: make certain that your essay provides support for the thesis statement, follows applicable style (MLA or instructor’s guidelines), and flows smoothly from point to point and introduction to conclusion. Remember: Your teacher is expecting your analysis, not a plot summary.

**Step 5:** **Proofread:** Edit your paper for spelling and grammatical errors.

**Step 6: Seek advice-** if you in doubt any aspect of your essay, including format and topic, contact your instructor.

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